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Musical instruments given by Mrs. William D. Frishmuth; Colonial relics added to her Colonial collection.

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Two small porcelain vases with mat and crystalline glazes. Made and given by the Robineau Pottery, Syracuse, New York.

. . .

Four examples of art pottery with modeled figure decoration and mat glazes. Made by the Van Brigg Pottery Company, of Colorado Springs, Colorado. Presented by Mr. John T. Morris.

. . .

A valuable collection, consisting of one hundred and thirty examples of gold and silver laces, fringes and gimps of French and Italian workmanship, of the seventeenth and eighteenth centuries, principally of the period of Louis XVI. This collection, the gift of Mr. Samuel B. Dean, of Boston, will be described and illustrated in the next number of the BULLETIN.

. . .

From Mrs. John Harrison, a majolica tazza of the eighteenth century, Talavera, Spain; also a fine example of antique engraved glass, German. From Mr. John Harrison, a stanniferous faience plate with painted and gilded decorations, French.



EDITORIAL

BUREAU OF IDENTIFICATION

This Museum is the first in this country to undertake to furnish opinions to inquirers relative to objects of art. Since the establishment of a Bureau of Identification here, many owners of such objects have either applied in person or forwarded their specimens to the Museum for examination. The greater number of inquiries have related to pieces of pottery and porcelain, although much information has been furnished in other departments of art.

A large number of dark blue Staffordshire plates with American views have been submitted by collectors, many of which have been found to be modern reproductions. It is well known that a gang of counterfeiters has been for some time flooding the country with these worthless imitations at high prices. The majority of these counterfeits come from a southern city and some of them are such close imitations of the old pieces that only experts can distinguish the false from the genuine. So abundant have these fraudulent pieces become that the majority of collectors have lost interest in their specialty, having become suspicious of everything which is being offered. It would seem that the counter-

feiters have overreached themselves and have seriously injured, if they have not killed, the goose that laid the golden egg. Some of these criminals are known, but for some unaccountable reason their victims have not yet called them to account. Suspicious pieces may be forwarded to this Museum and an opinion will be cheerfully furnished.

ON THE CO-OPERATION OF PUBLIC MUSEUMS

The time has arrived when the museums of this country, in order to keep abreast with modern progress, must enter into closer relations with each other than have existed in the past. Heretofore the work of museums has been of a more or less desultory character and each curator has been a law unto himself. Some museums have advanced slowly in one direction, some in others, but the little progress that has been made in individual cases has, through the following of a narrow policy, failed to increase the educational influence of these institutions at large. The physician, the educator, the librarian, the specialist, who holds aloof from his fellow workers, is left behind in the race, his methods become antiquated and his usefulness abridged. In this age of organization, of conventions and congresses, the best effort of the individual results only in an insignificant contribution to the total of human knowledge. Men meet together at stated periods to communicate their discoveries to their fellows and to learn what has been accomplished by others in wider fields. Thus the individual receives the benefit of the work of the many, which aids and inspires him to far greater achievement.

To accomplish the greatest amount of good, it will be necessary for the curators of the various American museums to meet together periodically for the interchange of ideas looking toward the improvement of methods relating to classification, the arrangement of exhibits, the best system of labeling and the exchange of desirable duplicates which are unavoidably accumulated by every large museum.

The suggestion is here offered that curators of our various museums, from Boston to San Francisco, meet together annually for the consideration of subjects relating to the most effective administration of public museums. By holding these meetings in turn in the various cities where important museums exist, a knowledge of what is being accomplished throughout the United States will be obtained and the entire museum system of the country will be greatly benefited. The Pennsylvania Museum and School of Industrial Art is ready to take the initiative and the Curator will be glad to receive the views of the directors and curators of other museums on this subject.